

KUNKEL'S

# MUSICAL REVIEW.

OCTOBER, 1879.

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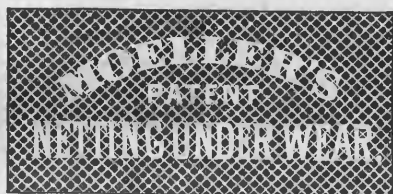
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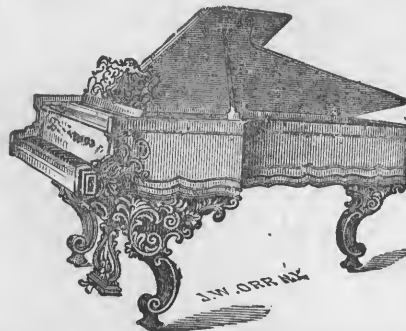
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# KUNKEL'S MUSICAL REVIEW.

A JOURNAL

Devoted to Music, Art, Literature and the Drama.

VOL. II.

ST. LOUIS, OCTOBER, 1879.

No. 2.

For Kunkel's Musical Review.

## THE TRAGICAL OYSTER.

A TALE WITH A MORAL.

*Prestissimo, ma non troppo, Lentamente con brio and Stiddy be jerks.*

To be sung as a Quartette by two persons.

Bivalve, the oyster, had a wooden leg,  
Yet a merry chap was he,  
And he used to play at "mumble-peg"  
On the top of a poplar tree.

Once then he climbed to the topmost branch  
And said: "Fellow-citizens,  
I'll flap my wing, 'vamosé the ranch'  
And go to Mary Ann's."

So he flapped his wings and went to her home,  
And tried her for to kiss,  
But she said to him: "You go to—Rome,  
Not thusly must be this!"

Now Bivalve wept, his tears fell fast,  
He said: "As sure's I'm born,  
As the poet says, I've come at last,  
Through the small end of the horn."

Then he went aboard the burning deck,  
And swore his name was Sam,  
And he jumped o'er the moon and broke his neck  
For love of a lady clam.

Now there's nothing left of this oyster fair,  
Who met such dreadful fate;  
And only these lines, and a lock of his hair,  
His story sad relate.

MORAL.

Now, young men all, a warning take  
From this sad oyster's tale:  
Ne'er try to kiss a rattle-snake,  
And never hug a whale.

I. D. F.

## MAJOR AND MINOR.

VERNET, the composer, is dead, aged sixty.

IT is reported that Wilhelmj is to become a citizen of the United States.

WALDEMAR MALMENE'S "Lafayette Park March" has been performed by M. Brandt's Orchestra, with great success in Cincinnati.

GOLDBECK's celebrated male quartettes "Three Fishers," and "Lands O'Dec," have been translated into German by Frank Siller, of Milwaukee.

AMONG the things deposited in the corner stone of a new school house at Northfield, Mass., was "Hold the Fort," as sung by Mr. Sankey, taken from a phonograph.

MISS LITTA is having great success in singing "Why Are Roses Red?" in the deservedly very popular concerts she is giving in the principal cities of the United States.

M. JULES MASSENET has recently written a series of operas in one scene, with expensive costumes, and designed to be performed almost or quite exclusively by ladies, with a view of supplying the demand for operas for amateur companies.

THE San Francisco *Hotel Gazette* says you never can calculate on women. A Berlin prima donna refused to sing recently because there was too much dust in the house, and a California prima donna refused to sing because there was not enough "dust" in the house.

A YOUNG man who afterwards became a noted teacher and professor of music came to Boston from Vermont, in 1840, to attend one of Mason and Webb's conventions, in the old "Odeon" building. He brought his axe with him, expecting to chop wood for his board, and was so disappointed that the members made up a purse for him which paid his expenses.

THE poet Longfellow has a picture of the Abbe Liszt, the pianist, which he prizes very highly. It represents the subject peering into darkness with a candle in his hand, which he holds high above his head. The poet says that it was in such a manner the pianist came into the room when he and the artist Healy called upon him. The poet delighted Mr. Longfellow so much that he engaged the artist to transfer it to canvas.

THE quarrel about the London Opera Comique and "Pinafore" promises to show in court that "Pinafore" was at first a failure, the receipts dwindling to \$230 a night; that it was kept on and forced before the public in the interest of a music-publishing firm, and that through an unaccountable public freak the receipts so increased as to show a profit of from \$2,500 to \$3,000 a week, whereas at one time the loss was \$1,000 a week on this wonderful "Pinafore."

MR. HULLAH, in his report to the British Education Department on Music on the Continent, says a very unexpected thing. He is pleased with the system of teaching in Holland, and of some instances in Belgium; but as for Germany, he is of opinion that the instruction given is worse than useless, and its results absolutely nothing. In Switzerland, Mr. Hullah says, the natural aptitude for musical instructions seems low, while in Belgium, though taste and inclination both foster the study of music, the schools where it is most appreciated, are not rich enough to obtain the high instruction they deserve. Mr. Hullah is so pleased with the results of musical instruction in Holland, that it is considered probable that he will urge upon the English the adoption of a system modeled on the Dutch.

CHICKERING HALL SYMPHONY CONCERTS.—Second season with a select orchestra of fifty musicians under the able directorship of the brilliant leader Mr. Gotthold Carlberg. Six concerts and six public rehearsals take place at Chickering Hall on the following dates. Concerts on Saturday 8 P. M., on November 15th, December 13th, January 10th and 31st, February 28th and April 10th. Rehearsals, Thursday at 2:15 P. M., on November 13th, December 11th, January 8th and 29th, February 26th and April 8th.

The prospectus for this second season, during the winter of 1879-80 offers some choice novelties and greatest orchestral works. If the success of the first season is a criterion to go by, the second will be as brilliant if not more so. At least Mr. Carlberg promises as much, and all who know him, know that when he promises a thing it is generally as good as done.

M. MASSENET, composer of "Le Roi de Lahore," entered the Conservatoire in 1852. He attained the third *accessit* for solfeggio in 1853, and the *proxime accessit* for piano in 1856. He took the first prize for piano in 1859. As a pupil of A. Thomas, he took in 1865 the first prize for fugue and the *Prix de Rome*. Altogether he was sixteen years in the Conservatoire. In 1871, he produced at Padeloup's concerts his "Scenes Hongroises," in 1873, at the Odeon, his "Erinnes." These works, and his "Scenes Pittoresques" and "Eve," were successful. *Per contra*, his "Don Caesar de Bazan" and "Mary Magdalene" were failures.

THE famous "Harmonious Blacksmith" of Handel has had numberless stories told of the origin of its name, most of which have been poetical, and all of them more or less false. The following interesting information concerning this well-known air is given by a correspondent of *The London Times*, and would seem on the face of it to be true: "The famous air in No. 5 of the 'Suites de Pieces pour le Clavecin,' was originally named 'The Harmonious Blacksmith' by Lintott, a music publisher at Bath, who on being asked why he so called his edition of the music, replied that his father was a blacksmith, and that it was one of his favorite tunes. In 1820, one hundred years after the piece was first published, a newspaper writer of the time connected the tail of the blacksmith's shop, and Mr. Richard Clarke was deceived by the fiction. Mr. Clarke went to Edgware, found out the descendant of Powell, the blacksmith, whose shop was near Canons Park, bought the anvil, and satisfied himself that he had verified the newspaper writer's account of an incident in Handel's life. A more absurd delusion never existed. As Schoelcher, Handel's biographer, says, 'the "Harmonious Blacksmith" has been published a thousand times under that title, but Handel himself never called it so; the name is modern.' The air is found in a collection of French songs printed by one Christopher Ballard, in 1565. It is not likely that an English blacksmith ever heard it, and still less probable that Handel, with his love of finery and dignified manners, would have adopted an air heard under the circumstances believed in by Mr. Clarke."



## Kunkel's Musical Review.

ST. LOUIS, MO., - - OCTOBER, 1879.

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#### AMATEUR MUSICIANS.

It seems to be the fashion with many of the contributors to the musical journals of the day, to belittle and ridicule the performances of *amateurs*. To read their effusions, one would think that the accomplishments of *amateurs* were always extremely superficial, and those of professionals always very profound, and their rendition of musical works never otherwise than meritorious. In nine cases out of ten, it is safe to say that the authors of these strictures merely seek by these owlsh criticisms to obtain for themselves a reputation for artistic knowledge and skill, to which the result of their endeavors do not entitle them. These wiseacres have discovered, with the French poet, that

"La critique est aisee,  
Et l'art est difficile,"

And failing in obtaining the crown that belongs to the artist, they would fain grasp at the lesser honors that belong to the critic. By such wholesale denunciations, however, our croakers show themselves unworthy of even this smaller distinction, for indiscriminate condemnation can be but the result of supercilious stupidity. We have heard *amateurs* render musical programmes very acceptably, and we have had our ears tortured by the horrible mutilation of musical works by professionals, and while we are perfectly agreed, that as a rule, a professional performance is superior, for obvious reasons, to one by *amateurs*, we must insist that the exceptions are not rare.

These criticisms are then often unjust. But if they are unjust, they are still more unwise and unkind. The *amateur* musician, far from being the natural enemy of the professional, is his best friend, his prin-

cipal source of support. If the professional be a teacher, as most are in this country, who are his pupils? *Amateurs*, or those who will be such, in ninety-nine cases out of a hundred. If our critic be consistent and honest, if it be such a crime against the majesty of art for any but a professional to sing a note or touch an instrument, he should enlighten these ninety-nine benighted ones and refuse to rob them of their money for making of them more or less horrible *amateurs*. We are not aware that any have done so, and hence we must doubt the genuineness of their protestations on the one hand, or the honesty of their practices upon the other.

Again, who support the professional performer on the stage or elsewhere? Who are the most constant and appreciative patrons of the concert and the opera? Who support the musical press? Who are the music buyers? The *amateurs*. Give us a community blessed with a large number of intelligent musical *amateurs* and we will show you the *el dorado* of the true artist. But there, of course, more than elsewhere, will the pretentious but ignorant "professional" be valued at his real worth; there, wise looks and sesquipedal words will not avail to pass off a clown for a genius or a pigmy for a giant; and right here, to use a homely expression, is "where the shoe pinches," in most cases, those professionals who are so rabid against the whole class of *amateurs*. It is a simple case of mutual disgust.

#### MUSICAL INGERSOLLISM.

Ingersollism, that sickly American descendant of Voltairianism, a system of unbelief (if it be not a misnomer to call a negation a system), which thinks to destroy Christianity with a sneer, and to crush the Almighty with a jest, parades now and then in the columns of the musical press. It does not like the musical portion of the Christian service; indeed it does not like any part of it, but it has long since ceased to consider any other branch thereof as worthy of any attention whatever, and hence limits its efforts to attempts at reforming church music. The Ingersollian reformer is never so rabid but that he "has an eye to the main chance," and so long as churches will pay him a salary to act as organist or musical director, he sees some good in the church and will not attack it too openly. To him, the sanctuary is a place to display the knowledge of a certain class of musical compositions which tradition has handed down as church music. Religion is to him a very sad affair, a sort of graveyard business, a constant *memento mori*, and hence, nothing seems to him so religious in music as a *miserere*. He does not know, or, if he knows, he does not feel that Christianity is a religion of life and not of death, that resurrection is its crowning glory, and joy its proper spirit, and, consequently, when he hears any music which has a merry ring to it, that does not sound like the wail of some unforgiven soul, or that is not stamped with the trade-mark of Palestrina, Orlando Lassus or J. Sebastian Bach, he forthwith condemns it as trash. Sunday school music is the special butt of his shafts;

he detects in it arrangements from "catchy dance tunes," "reminiscences of the opera," etc. To him religion is at best a mood, and always a very solemn one, and the music must be in keeping therewith. The Ingersollian reformer of church music is usually satisfied with pointing out what he calls blemishes, without attempting to remedy them, but now and then he has given, in compositions of his own, specimens of his conception of church music, and the weary dreariness of his work has shown what a weary, dreary thing religion was to him.

True religion is not a mood but a life principle, and while it is not consistent with frivolity, it is far from inconsistent with cheerfulness and gayety. David, the inspired composer of the grandest religious songs the world has ever had, played, sang and danced before the ark of the Lord. He probably accompanied himself with some "catchy dance movement." In his psalms he exhorted his fellow believers to "make a joyful noise unto the Lord." "Make a *doleful* noise unto what you call the Lord," is the paraphrase of the passage by the modern musical Ingersollian.

"Suffer little children to come unto Me, and forbid them not," were the words of Jesus. Why should they not go unto Him in song? But if they do, must their songs be burdened with the notes of a sorrow which they do not and cannot feel, a solemnity which will come only with maturer years? Could they understand Bach or Palestrina, and is it desirable that they should? Again, Christianity is a religion for all classes of humanity, and Christian song must meet the wants of all classes. It cannot be denied that the numerous class who have not received a musical education are assisted in the expression of their religious emotions by the simple tunes at which our Ingersollians sneer. That the people love these songs, and sing them in spite of all the croakings of that class of critics, is sufficient evidence of the fact.

The day of medieval pensiveness and meditation has passed. In religion as well as in science and literature, the present age is one of aggressive movement. The religious music of the day, if it is to express the religious life of the day, needs modification in that direction, and a good deal of the music which is subjected to a wholesale condemnation as secular or profane, is only an expression of the modified, though no less intense, religious feeling of the period in which we live.

That too many of the hymns, anthems and other religious musical compositions of the present day are justly open to severe criticism, no one will doubt. Many of the Sunday school songs published are pure trash, words and music; but by the side of these are many fresh, melodious and correct compositions, which will live and which deserve to live, in spite of the indiscriminate attacks made upon them by a class of critics who, knowing nothing of religion experimentally, are guided in their ideas of church compositions by mere traditions, and are moved by their rabid dislike of Christianity to condemn anything which seems to show that it has a present life, and a genuine power of adaptation to the changing phases of modern life and needs.

#### AMONG OUR EXCHANGES.

The *Music Trade Review* has again been enlarged, and has changed its name to *The Musical Times and Music Trade Review*. It continues to be published at \$4 a year. To those who wish to get all the musical news, great and small, and original and selected articles in abundance, we recommend the *Musical Times and Music Trade Review*. It towers above all other musical weeklies in quantity, and is more than their peer in quality. By the way, some weeks ago, it illustrated its criticism of a piece of music by an actual printed score. Such criticisms are extremely valuable to the student of music; they are seen and understood when the mere verbal statement of the same thing passes unobserved or uncomprehended. As *The Musical Times and Music Trade Review* (That name is too long, brother Freund) is not given to move backward, we looked for a continuation of those illustrations, but in vain. We suggest their resumption.

The *Art Critic* is not a bad little paper, but alas! it is blessed with a poetess who, in its last number, writes as follows of "*Midsummer*:"

"The blazoned sun hot shimmering peeps  
Between the curtain's bars unrolled,  
And falls upon the darkened floor  
In fiery molten rays of gold;  
The scorching heat steals all the sweets  
From dainty roses' perfumed lips,  
And waxen lilies, shrinking, draw  
Their petals o'er their orange tips!"

In the next stanza, we are told of currants, raspberries and how

"The luscious blackberries intermixed,  
Hang out the juicy puffy balls."

And so on for well nigh a column. Of course, it is refreshing to know that while the blazoned sun's hot shimmering peeps fall upon the floor in rays of gold one may yet see the blackberry's "juicy puffy balls." Very pretty and comfortable. This piece reminds us of "Lines by a Young Lady" in the "*Rejected Addresses*," in which these lines occur:

"Where is Cupid's crimson motion  
Billowy ecstasy of woe?  
Bear me straight, meandering ocean,  
Where the stagnant torrents flow."

A friend of ours, looking over our file of *Church's Visitor*, struck the July number thereof and pointing to its plate of the "Successful Convention Conductors and Song Composers of America," containing pictures (?) of Geo. F. Root, H. R. Palmer, Jas. McGranahan, C. C. Case, S. W. Martin, Eben E. Tourjee, H. S. Perkins, J. A. Butterfield and A. N. Johnson, wondered why all successful song writers and convention conductors had had the small-pox. We looked, and lo, they were all badly pitted; but we suggested that the marks looked like mosquito bites, and that the probabilities were that the gentlemen, just before having their pictures taken for the *Visitor*, had been on a fishing excursion. The explanation was accepted, and we trust that by this time their mottled appearance has disappeared.

The *American Art Journal*, in its new and very tasteful cover, makes a very neat appearance. It is an ever welcome visitor. It moves in the right direction—forward.

The *Southern Musical Journal* publishes, or rather republishes, for we believe the *American Art Journal* first published it, "In Memoriam—Dr. C. W. Long," by his daughter. The poem is not bad; but why inform us that Dr. Long, of Athens, Georgia, is "the famous discoverer of Modern Surgical Anæsthesia by the use of ether?" There are at least four American claimants to this honor: Wells, Jackson, Long and Morton, and as far as we have been able to inform ourselves on the subject, it is to Dr. T. G. Morton that the honor properly belongs. In any event, a musical journal is hardly the proper arbiter in disputes of that sort.

## POPE'S THEATRE.

Although, in this age of steam and electricity, we have become accustomed to scenes of rapid change, still, when, a few weeks ago, it was announced that Mr. Pope, the eminent actor and manager, had purchased the building and ground of the Church of the Messiah, and that he would remodel the same and open it on the 22d of September, there were but few who believed it could or would be done. Mr. Pope, however, is not one of those whose performances fall short of his promises, and hence, on the 22d of September the beautiful structure, complete in all its parts, was literally packed with an immense audience, comprising the most intelligent and refined of the amusement-going population of the city, who thus exhibited their intention of making this their favorite resort. The well known managerial ability of Mr. Pope, his enviable standing as an artist and a gentleman, no less than the perfect adaptation of the new building to its purposes, its artistic, though elaborate decorations, its perfect safety from fire, and its very eligible and respectable location, have given at once to this theatre the very first rank among its competitors. Mr. Maddern, the leader of the orchestra, is a musician of experience and ability. Mr. E. E. Zimmerman, the treasurer and business manager comes to us with a reputation for skill and affability made in New York City, and will doubtless become as popular here as he was there. Visitors to St. Louis, who wish to attend strictly first-class performances cannot do better than to patronize Pope's Theatre.

A MOST beautiful piece of music: Jean Paul's arrangement of "Call Me Thine Own." Not very difficult. Price 75 cents. Purchase it of the publishers, and you will receive the REVIEW gratis for six months.

## Haverly's New Business Manager.

The *Musical Times and Music Trade Review* of New York, says:

"The appointment of Mr. Frank H. King, as general business manager of Mr. Haverly's musical department has excited very favorable comment, especially in musical circles, where Mr. King has been so long and favorably known. Mr. King will be remembered not only as the husband and manager of Miss Julia Rive, our leading American pianist, but also for many years of faithful service he devoted to two of our leading pianoforte houses in the same capacity. We think Mr. Haverly has taken a step in appointing Mr. King, which is not only in the right direction, but which will confirm the musical world in its well-founded confidence."

An acquaintance of several years with Mr. King, enables us to give an unqualified indorsement to the appreciation of our esteemed cotemporary. Socially, King is, as his name implies, a right royal fellow. As a business man he has few equals. We remember that, but a few years ago he came so St. Louis, unheralded, as the representative of the house of Decker Brothers, whose pianos were then almost entirely unknown here, and that in a short time, with infinite tact, he gave the Decker piano a prominence second to no other. Then, too, King is a "lucky dog." We do not here refer to his having as a wife the greatest English-speaking lady pianist, but in his business ventures, fate seems to be in league with him. Mr. Haverly may well congratulate himself, as we congratulate him, upon having secured as assistant a gentleman who, like himself, possesses all the elements of success in a very rare degree. Mr. Haverly, with Mr. King's assistance, intends to establish a first-class company for concert and English opera. With this end in view, they will go to Europe next April and secure the best artists and the best operas, regardless of expense.

## T. T. T.

## Which Means Theodore Thomas Tamed.

We do not vouch for the correctness of the following extract from the *Musical Times and Music Trade Review*, although it comes from an authentic source. If Col. Nichols has so far tamed the redoubtable Thomas, as Signor La Villa would have us believe, he is sure of an engagement with Barnum, when the Cincinnati Conservatory ceases to be, for he would make a first-class tamer of tigers, hyenas, etc.

"Signor La Villa, professor of vocal music in the Conservatory in Cincinnati, has arrived in New York, having resigned his position in that institution on account of ill health. During the course of a highly interesting conversation, Signor La Villa informed us that he did not consider Mr. Theodore Thomas would endure the condition of things which existed in Cincinnati much longer. It was impossible for Mr. Thomas, hampered as he continually was by Col. Nichols, to carry out any definite plan of his own whatever, and there was no disguising the truth, the vexation and worry to which he had been subjected had told upon Mr. Thomas, who seemed rapidly to be moving towards a state of indifference.

Signor La Villa did not desire to speak unkindly of Col. Nichols, but thought he had mistaken his vocation, and that if he were open to criticism in anything, it was in his desire to derive some social benefit from his position, rather than to work for art alone.

On one subject Signor La Villa spoke decidedly, namely, with reference to the summer term. He thought it entirely wrong that professors should have to work through a hot summer, after nine months incessant teaching. He knew Mr. Thomas was of his opinion in the matter, and felt badly about it. As regards the future of the Conservatory, he thought it would degenerate into a mere school, and miss the noble destiny its benevolent founder had marked out for it.

Such a result was to be deplored, but it would inevitably follow from Col. Nichols' unfortunate management which had already induced one lady to send her daughter to Signor La Villa, with a two dollar bill in one hand, and a written request in the other, to give the child one lesson in singing."

## JEAN PAUL.

The publishers are happy to be able to announce that the famous composer, Jean Paul, who has for some years been silent, is about to give to the musical public, through the medium of their house, the result of his many years of study and experience, both as composer and performer, in a series of operatic fantasies. Twenty-four of these, arranged both as solos and duets, are already in the hands of the publishers, and the number will probably be increased to fifty. The fantasies on *Il Trovatore*, *Pinafore* and *Fatinitza*, are going through the press, and the balance will be published with all the speed consistent with the careful engraving and scrupulous correctness for which the publications of Kunkel Brothers are famed. The production of grand effect, by simple means, is the basis idea of the entire series. They are so simple in construction that an intelligent pupil of one year's practice can master them; so good that they will be appreciated by the finished musician; so effective that they will doubtless find a place in many of the best concert programmes. As teaching-pieces of the better grade, they will doubtless receive an enthusiastic reception at the hands of music teachers, who will find in them just what they have long but vainly looked for.

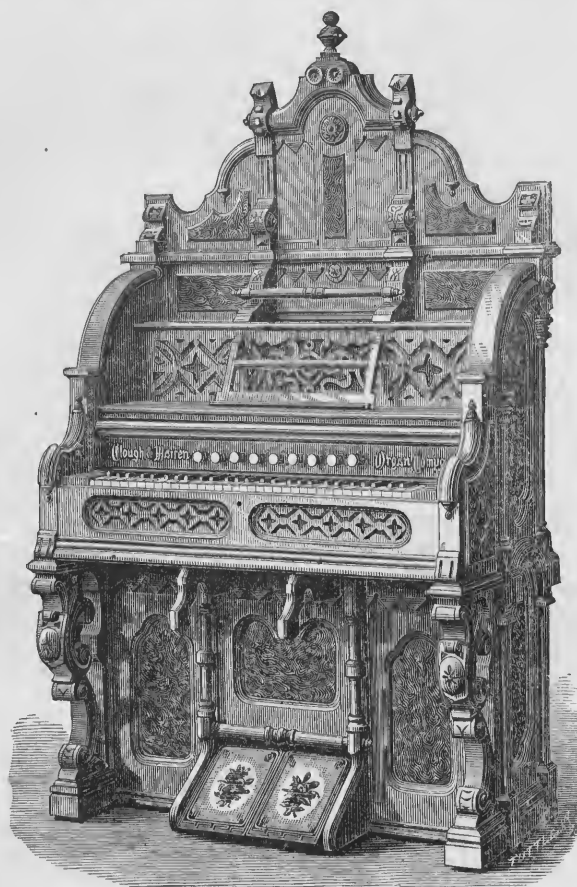
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# Music.

Never is a nation finished while it wants the grace of art;  
Use must borrow robes from beauty, life must rise above the mart.

## A CLASSICAL CONCERT.

[As heard by Jake Qnaverbosh, of Skowhegan.]

I tell yeou what it is, my boys,  
Them city folks is *some*,  
And when it comes to slingin' tunes,  
They kinder make things hum.

I went into their Musie Hall,  
It cost a dollar, clean,—  
But when I go to put on style  
I never pan out mean.

The orchestra they played a piece  
I couldn't skurely hear  
So many folks kept walkin' in,  
I think 'twas by Morebeer.

The next was a piano piece,  
"A Choppin' piece," they said.  
A young girl elopped that instrument,  
Until her face grew red.

She knocked it, and she turned around  
Them lightnin' hands o' hers,  
And every one around me said  
"Aint that a sweet knock turn."

And then the choir began ta "fudge;"  
A hymn, in little bits;  
I swan, they soon got mad enough  
To give each other "flits."

The high sopranos, they began,  
Well quite a steady shout,  
But by and by, the alto crowd  
Tried hard to put them out.

I didn't care a penny's wuth  
Which ever side pulled through  
But then the men folks, they put in,  
And tried to mock them too.

It didn't seem to be quite fair,  
Even if it *was* allowed,  
That every bit them wimmen sang  
Be mocked by all the crowd.

But at the end they made it up  
By somebody's advice  
And sang along melodiously  
Respectable and nice.

Then, out another woman cum  
All dressed in white and pink,  
And she took on so dreadfully  
She wasn't well, I think.

She screamed, and groaned, and sobbed  
and sighed,  
And gave an awful yell,  
But what the fuss was all about  
I couldn't really tell.

And so I went away from there,  
And wouldn't hear no more,  
I think such tunes and fudges are  
A darned eternal bore.

—Vox Humana.

## HARMONY LESSONS—No. 2.

BY WALDEMAR MALMENE.

The importance of a thorough knowledge of intervals having been pointed out in the last number of the REVIEW, and the scales having been thoroughly mastered, not in a mechanical way, simply playing them over on our instrument and being there guided by the ear; it is strongly recommended to the teacher that he make it a point to demand of his pupils to recite every scale ascending and descending, before allowing him to play it.

The study of the scale made us acquainted with only two kinds of intervals, the major and minor second; we will now proceed to acquaint the pupil with the other intervals which are contained in the scale.

Before doing so, we will explain three technical words which are often connected both with intervals as well as chords, viz.: diatonic, chromatic and enharmonic.

The word *diatonic* is of Greek origin, and is explained as meaning by degrees, but refers especially to the sounds which belong to a definite scale. Brande gives the following definition: "In music, it is a term applied to the natural scale, which, proceeding by degrees, includes tones (steps) and semitones (half steps)." Hence, major and minor scales are often called diatonic scales.

A *diatonic* interval is one which belongs to a certain diatonic scale; for instance, the minor second *e f*, is a *diatonic* interval in the scales of C and F major; but it is not a *diatonic* interval in the scale of G or D major. A *diatonic* chord is one which is built of sounds belonging to a certain scale: thus *c, e, g*, is a diatonic chord in the keys of C, G and F major, and F and E minor. It is found on the first degree in C major, on the fourth degree in G major and on the fifth degree in F major and F minor, and on the sixth degree in E minor.

The word *chromatic*, also of Greek origin, signifies "color" the adoption of the word is variously explained by different authors. Rousseau says the name was used because "the Greeks marked this species (*genre*) by red or different colored characters." In its present signification, a *chromatic* interval implies one-half step, and is specially used to indicate a progression that does not belong to a certain *diatonic* scale; thus the minor second *a b* flat is a *chromatic* interval in the key of C major, but it is a *diatonic* interval in the keys of B flat major or F major. A *chromatic* chord is likewise one which consisted of intervals foreign to a certain key which, of course, can be introduced, but does not belong to it. Thus the chord of *d* sharp, *f* sharp, *a* and *b* proceeding to the chord *e, g, b*, is a *chromatic* chord in the key of G major.

*Enharmonic* is a technical word, which, in its present use is more of theoretical than practical significance; it implies an interval smaller than one-half step and was used by the Greeks who possessed three scales: the diatonic, chromatic and enharmonic. It would lead us too far to enter here into a learned disquisition of the exact differences which, according to mathematical calculation, exist between *c* sharp and *d* flat, *d* sharp and *e* flat, etc. Suffice it to say, that for all practical purposes the theory of equal temperament is everywhere adopted, and twelve different sounds instead of seventeen or more sounds. In our theoretical studies, we speak of *enharmonic* changes when we represent a note by a different character although identical in sound, *e. g.* if instead of *G* sharp we substitute *A* flat. An *enharmonic modulation* is, therefore, a change in notation but not in sound. The chord *F* sharp, *A* sharp, *C* sharp, can, of course, for practical modulating purposes, be changed to *G* flat, *B* flat and *D* flat.

We have devoted considerable space without exhausting the subject to a proper definition of the terms diatonic, chromatic and enharmonic as these words are so often used in the theory of music, although they are not directly requisite in the study of the primary intervals of the scale.

All intervals are reckoned from the lower upward, unless otherwise specified, and the lowest note is always counted as one on the first; thus from *c* to *f* is a fourth, from *g* to *d* is a fifth, etc.

The intervals of second, third, sixth and seventh, are divided into major and minor, as:

A major third consists of two whole steps *e. g.* from *c* to *e*.  
A minor third consists of one and a half steps, *e. g.* from *a* to *c*.  
A major sixth consists of four and a half steps *e. g.* from *c* to *a*.  
A minor sixth consists of four whole steps *e. g.* from *e* to *c*.  
A major seventh consists of five and a half steps *e. g.* from *c* to *b*.  
A minor seventh consists of five whole steps *e. g.* from *d* to *c*.

The intervals of prime or unison octave, fifth and fourth are usually known as *perfect* if consisting of the number of steps here designated.

The unison or prime cannot possibly require any explanation, as it arises when two different parts have the same identical note or sound. A *perfect*

fourth consists of two steps and a half; all fourths in the scale are perfect e. g. *c* to *f*, *d* to *g*, etc., except one which is found from the fourth to seventh degree; for instance, in C major from *f* to *b*, which consists of three whole steps. It is called an *augmented* fourth, a special name "tritone" has been given to it which literally means "three tones." It formerly played an important part, as ancient theorists object to its use. The seventh degree was formerly called *mi*, hence arose the rule *mi contra fa* (*mi* against *fa*), and the old adage was "*mi contra fa diabolus est*," (*mi* against *fa* is a devil). There is no question that singers will find this interval very difficult to sing perfectly in tune, and as all rules in harmony and counterpoint, had special reference to vocal music, it can be easily understood that for this reason it was objected to besides sounding harsh to the sensitive ears of our forefathers whose compositions were all written in a *strict* style.

A perfect fifth consists of three steps and a half; all fifths in the scale are perfect, e. g. *c* to *g*, *g* to *d*, etc., except one from the seventh degree upward, for instance in C major from *b* to *f*, which consists only of three whole steps and is called the *diminished* or *imperfect* fifth.

**ADVICE.**—In order to get a thorough mastery over intervals much writing is necessary as well as reading and analyzing, although it is easy to recognize thirds not only from mere alphabetic order, but the position they occupy on the staff (they occur from line to line, or space to space), still it takes practice, when seeing these intervals, to know at once whether they are *major* or *minor*. Fifths are also easily determined, as their position on the staff occurs from line to second line, or space to second space.

DO NOT fail to tell your friends all about the REVIEW, especially that it is free of charge.

#### An Anecdote of Haydn.

In his youth, Haydn, accompanied by two friends, used to wander about the streets of Vienna by moonlight, and serenade, with trios of his composition, his friends and patrons. One night he happened to stop under the window of Bernardine Curtz, the director of the theatre. Down rushed the director in a state of great excitement.

"Who are you?" he shrieked.

"Joseph Haydn."

"Whose music is it?"

"Mine!"

"The deuce it is! at your age, too!"

"Why, I must begin with something!"

"Come along up stairs!"

And the enthusiastic director collared his prize, and was soon deep in explaining his mysteries of a libretto entitled "The Devil on Two Sticks." Haydn must write music for it according to Curtz's directions. It was no easy task. The music was to represent all sorts of things—catastrophes, fiascos, tempests. The tempest brought Haydn to his wit's end; for neither he nor Curtz had ever witnessed a sea storm. Haydn sat at the piano, banging away in despair; behind him stood the director, fuming and raving, and explaining what he did not understand to Haydn, who did not understand him. At last, in a state of distraction, the pianist, opening wide his arms and raising them aloft, brought down his fists simultaneously on the two extremities of the key-board, and then drawing them rapidly together till they met, made a clean sweep of all the notes.

"Bravo! bravo! that's it! that's the tempest!" cried Curtz; and, jumping wildly about, he finally threw his arms around the magician who had called the spirits from the vasty deep, and afterward paid him one hundred and thirty florins for the music—storm at sea included.

#### A PIANO BISMARCK.

Bismark has a rival—only he is in the piano trade. He hails from Berlin and his name is Scharff, and sharp he thinks himself undoubtedly. With an army of circulars he has fearlessly invaded the land of Steinway, Weber, Kranich & Bach, Knabe and a hundred others, who will, of course, immediately burn down their factories and close up their warehouses. The circulars seem to be Wagnerian, *i. e.* they are in the English of the future—perhaps; they are certainly not in the English of the present or of the past. But they deserve to be preserved, and we reproduce one in full, *verbatim, literatim et punctuatim*:

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	b. do. the case of nut wood	—
3	a. CABINET-PIANO (upright) in a pallisandre case, 1,32 Metre high. Construction: three-stringly resp. three-chorused, seven octaves, complete frame of metal, ivory keys, two pedals, chandeliers of bronze &c.	—
	b. do. the case of nut wood	—
	c. do. to the form "Victoria" with corner-consoles, ornaments and head-dress &c.	—
4	a. CONCERT-PIANO (upright) in a pallisandre case, 1,38 Metre high, with complete frame of metal, ivory keys, two pedals, chandeliers of bronze &c.	—
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5	a. CONCERT-PIANO (upright) in a pallisandre case, 1,38 Metre high, crossly strings, seven octaves, complete frame of metal, ivory keys, two pedals, double chandeliers of bronze &c.	—
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Our lady friends will be highly pleased, we presume, with the "ornaments and head-dress," and as "the pianos are already exported to all countries attended with the best succes," one of which successful countries is doubtless the United States, they will probably soon have an opportunity of gazing upon the "full sounding structur," and listening to the "punctual and easy manner of playing" of these instruments.

The circular is printed on a double sheet, one side being devoted to a repetition of what we have reproduced above, but in the French language. This French circular reminds us of the argument of the Irish lawyer: "Now, yer honor, if you think this argument is not worth anything, I have another that is just as good!"

Our Frenchman—we always keep on hand a full stock of nationalities—says that, after mutilating his country, the Germans might spare his language the tortures it is made to undergo in the circular of Mr. Paul Scharff, the polyglottie Bismark of the piano trade. Try again, Herr Scharff, you're a success as a comic writer, whatever your pianos may be!

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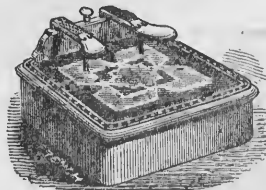
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## MUSIC IN ST. LOUIS.

## Pope's Theatre.

Engagements to week ending October 11th: Lawrence Barrett Company—October 1st and 2d, Julius Cesar; October 3d, Money; October 4th (matinee), Romeo and Juliet; October 4th, Richard III.

October 6th.—Haverly's New York Juvenile Pinafore Troupe for one week—six evening and two matinee performances.

This troupe has been playing to crowded houses everywhere, and wherever it appears the press unanimously pronounce it the foremost of Pinafore troupes in the country.

THE Socialer Sængerchor are wrestling with "Das Glueck von Edenhall."

MISS ANNA ROES, from London, England, is a recent addition to the musical profession of our city. Miss Roes studied for six years under the best masters of the English capital and comes to our city with the best of recommendations. Her address is 1030 South Thirteenth street, where she will be happy to receive applicants for instruction on the piano.

THE St. Louis Amateur Orchestra held its annual election Sept. 1st, when the following officers were elected: John Kieselhorst, President; Geo. L. Hitchcock, Vice-President; Aug. H. Kirchner, Secretary; Chas. G. Balmer, Treasurer; John G. Schuler, Librarian; Waldemar Malmene, Musical Director. The orchestra has twenty-three members.

THE Liederkrantz Society is actively rehearsing Vierling's, "Raub der Sabinerinnen," and propose to produce it during the month of November, with full orchestra.

Articles of Association of the "Liederkrantz Building Association" were recorded in the office of Recorder of Deeds on September 27th. The object of the association is to erect a suitable building for the Liederkrantz, and the capital stock to be \$10,000, but which may be increased to \$50,000. The association is empowered to commence building as soon as the former sum is subscribed. Shares of stock are \$20 each, and the incorporators are Eugene Haas, Ferdinand Herold, F. W. Sennevald, Charles Wezler, Theo. Kalb, Egmont Froelich, Louis Gottschalk, Ferd. Diehm, Joseph Schneider, Wm. J. Lemp, S. Kehrmann, A. Linck and Ernest Ohlshausen.

PROF. BOWMAN now has a weekly rehearsal of congregational singing on Friday evenings, at the Second Baptist Church. The church has a large, intelligent and musical congregation and ought to be able to have first-class congregational singing. We have noticed in these meetings a great preponderance of ladies—at least four to one gentleman. This, we think, indicates a fault in our American education; the girls are taught music and learn to love it; the boys, with often greater natural musical talents, are in many cases left in ignorance of even the rudiments of music and become indifferent to it or ashamed to show their ignorance of it. Prof. Bowman has an abundance of soprano and alto, but where are the basses and still more the tenors? We suggest that the Professor appoint a recruiting brigade of the many young ladies who admirably obey his *baton*, to fill the depleted ranks of the "men-singers." The Professor's *baton*, by the way, is only a figure of speech; had it not better be a reality? We believe that a well handled *baton* is a better guide for congregational singing than an organ or piano; especially where variations are, as they should be, made in the tempo, in order to vary the expression with the varying sentiment of the words.

The organ of the new Second Baptist Church is said by the builders, the Messrs. Odell, to be the best, though not the largest, they have ever made. It contains some novel features. A grand organ concert will be given under the auspices of Prof. Bowman, before the church is formally dedicated.

"SILVER POPLAR WALTZ," by Greene. A showy and elegant piece for the parlor. Price 75 cents. Get it and have the REVIEW sent to you six months free of charge.

THE FRITCH CONCERT.—Mercantile Library Hall was filled on the evening of September 26th, with an appreciative audience assembled to do honor to one of St. Louis' fair daughters, who, they expect, will ere long do honor to the city she calls her home. Miss Fritch had attained considerable prominence as an amateur when she determined to become a professional, and, with that end in view, went to Europe where she has been studying under Stockhausen, of Frankfurt, and Randegger, of London. That she has profited by the tuition of her able masters was apparent to all who heard her; that she has not reached the highest results possible, Miss Fritch herself believes, since she returns to London to further prosecute her studies. The following was the programme:

1. Grand Quintette in D minor, *Lachner*, (for piano, first violin, second violin, viola, violoncello—(a) allegro, (b) andante con moto, (c) allegro, finale. L. Hammerstein, E. Spiering, P. G. Anton, J. Boehmen, Louis Mayer. 2. Soprano Solo—Polacca—"I Puritani," *Bellini*. Miss Letitia L. Fritch. 3. Violin Solo—"Concerto," *Beethoven*, Mr. George Heerich. 4. Baritone Solo—"The Erl King," *Schubert*. Mr. Oscar R. Steins. 5. Ballad—"The Wood," *Wekertin*, (sung with great success by Miss Fritch in London), Miss Letitia L. Fritch. 6. Baritone Solo—"The Wish," *Brandeis*. Mr. Oscar R. Steins. 7. Violin Solo—"Sonata," *Beethoven*. Mr. George Heerich. 8. Grand Aria—(Recitative and Rondo)—"Don Giovanni," *Mozart*. Miss Letitia L. Fritch.

Judging from its efforts in former years, we had expected

better work from the Philharmonic Quintette Club. Mr. Spiering's violin seemed to be suffering from a cold, and its tones were often anything but satisfactory. Then, too, the club has lost one of its strongest members, through the departure of the young artist, Miss Leua Anton, whose place at the piano was occupied but not filled, by Mr. Hammerstein. All in all, while the club's rendering of *Lachner's* quintette in D minor might have been worse, it was far from satisfactory.

In the polacca from "*I Puritani*," Miss Fritch exhibited a clear, resonant and thoroughly cultivated voice, but, owing perhaps, to a little embarrassment, she took it in rather too slow a tempo, thus detracting from its brilliancy. In her other numbers, however, she redeemed the slight fault we have mentioned, by truly artistic vocalization. That the audience were delighted, was shown by their applause, the numerous *encores*, and the many elegant floral tributes which the young artist received. We hope great things from Letitia Fritch, and since she seems to understand that work is the price of success, we do not believe we shall be disappointed.

Mr. George Heerich played his violin solos, especially *Vieuxtemps's* concerto (not *Beethoven's* as was stated in programme) in a way which reminded us of *Wilhemj*, though their effect was marred by the inartistic accompaniment, which they received at the hands of Mr. Hammerstein. In remembering that Mr. Spiering had been the first teacher of this rising young artist, we were disposed to forgive him his own shortcomings in his share of the evening's programme.

Mr. Oscar Steins was in splendid voice and surpassed himself in the rendering of his selections. For Mr. Robyn's accompaniments we have nothing but praise. We only regretted that as an *encore* Miss Fritch did not see fit to give us one of this gifted author's compositions, such as "*Bliss all Raptures Past Excelling*," or the simpler though artistic ballad, "*I Love but Thee*." We should have loved to hear them sung as Miss Fritch could sing them, with the composer's own accompaniment.

We join with the musical public of St. Louis to bid a hearty *bon voyage* to Miss Fritch, and shall look forward with pleasure to her return among us when her course of study shall have been completed.

WE call the attention of our readers to the fact that Mr. Waldauer has established an Organ Department at the Beethoven Conservatory in this city, thus giving an opportunity to those who want to perfect themselves in the higher art of organ playing. Mr. Epstein, the organist of St. John's Church, has been especially engaged as organ teacher for this Department, and his high reputation in every branch of Church Music is sufficient guarantee that he will make the Organ Department a success.

A VISITOR to our city writing from here to *Dwight's Journal of Music* makes the following remarks, which we fully indorse and recommend to the thoughtful consideration of our local musicians:

"It has been said by a wise writer on the subject of education, that to educate a person fully was simply to lift him from 'a state of dependence to one which gave him the full power over his faculties and of himself.' So it seems to me that every city that pretends to have a love of culture, and desires to advance the arts, must make herself independent of all other places, by supporting within her limits all those artists who can best carry out all enterprises that have this aim in view. In St. Louis I find the material for a much greater degree of advancement than is at present indicated. \* \* \* \* \*

I have had the pleasure of hearing a large number of the home vocalists of this city, and find that it is rich in voices of a good character; and indeed some of the singers have organs that have given them a much wider reputation than comes from simple local fame.

In orchestral matters St. Louis, like Chicago, suffers, and no home organization for symphony concerts exists, although there are a number of good men with whom to form a band, should a well-directed effort be made.

In regard to the public support given to musical enterprises of a home nature I heard much complaint, and was informed that nearly every endeavor made for the advancement of oratorio, or symphony concerts, failed for want of financial aid. Yet it must not be supposed that St. Louis does not contain music-lovers, for a most appreciative audience is often assembled to give welcome to some great artist who may visit the city. Yet it seems to me that the whole matter of its want of activity in music rests mostly upon the fact that it goes outside of itself for its dependence. If the musical profession would organize with the intent of advancing their art, by the formation of societies that could give in an adequate manner symphony, oratorio, and chamber concerts, and collectively try to awaken the public to the realization that the home-talent was in earnest in its endeavors to cultivate a love for good music, I think the city would take a pride in her own, and give them of her wealth to support their undertakings. There might follow the large festivals after a season, and the city would draw from the outside world, and music-lovers would come to pay homage to the shrine of art. The dependent would find their own powers, and use them with self-satisfying certainty. There are golden opportunities for the earnest lovers of art, if they will only concentrate their endeavors until they are stamped with a true purpose."

"SILVER DUST SCHOTTISCHE," by Meyer. Moderately easy, 50 cts. A good piece for young players. The REVIEW for four months will be sent gratis to any one who purchases the above piece.

## ROBYN vs. LEBRUN.

## Another Contribution to the Early History of Music in St. Louis.

We have received from Prof. Wm. Robyn an elaborate answer to Mr. Lebrun's article contained in our last number. Its great length prevents our publishing it entire, and the personal character of many of its utterances would in any event preclude their insertion. In justice to Mr. Robyn, however, we insert the material parts of his communication, and with this we close our columns to a discussion which, however interesting to its authors, would fail of interest to our readers. The REVIEW is not a local paper, and we will not have it made such. If the parties to this discussion desire to continue it, we suppose the columns of the local press will be open to them.

Mr. Robyn's communication opens with the copy of a letter addressed on January 17, 1840, to the "St. Louis German Brass Band," and signed by Benj. McKenney and Jacob Smith. We will now let Mr. Robyn talk:

"By looking over the files of the *Republican* of that time, you will find a grand concert given by the St. Louis German Brass Band at the Concert Hall. This concert was given, assisted by Mr. Charles Balmer, as pianist, Miss Therese Weber, (since the wife of Mr. Charles Balmer), as soprano, Mr. Carriere, solo flutist (a graduate of the Conservatory of Paris), and Mr. Martinez, a great guitar player.

I will now enlighten Mr. Lebrun, by naming the instruments we used in our band in 1839.

E flat bugle, B flat bugle, French horns, trumpets, alto, tenor and bass trombone, and ophicleide. Does Mr. Lebrun think this is not a brass band? Now I will name some of the members, although forty years have elapsed. Some have left the city, some have died, still I remember the following names: Messrs. Philip and Henry Burg, Mr. Louis Schnell, Mr. Schilling, Mr. Giesler, Mr. Hoffman, Mr. Henneberg and others.

Now, Mr. Editor, I will tell you what kind of a *barn* the inhabitants of old St. Louis went to a few years previous to 1840. (I maintain that 1837 is several years previous to 1840). I will tell you also how I found St. Louis in 1837. My first engagement in 1837 was at Ludlow and Smith's theatre, a large brick building put up for that purpose on the corner where the post-office stands at present. Remember this was in 1837, several years before 1840. So much for the *barn* of Mr. Lebrun's informer. St. Louis had in 1837 13,000 inhabitants; rather a big village, was it not? Our orchestra would compare favorably with any theatre orchestra of the present time, and as Mr. Lebrun is so particular to know the instruments from which the music came, I will name them, and at the same time some of the players. Our leader, Mr. Mueller, had been for a number of years leader of a theatre orchestra in London. A first-class musician and good violin player. Two violins, alto violin, violoncello and double bass, two clarinets, flute, two horns, two trumpets, trombone and drum. Let Mr. Lebrun compare this village orchestra with the present orchestra of our theatres in a city of 500,000 inhabitants. Our first horn player was a Frenchman, Mr. Marchant, who could do *more* on his horn *without* valves than many a horn player at the present time on his horn *with* valves. Mr. John Braun was as good a clarinet player as we have at the present time. He played also several other instruments. Before coming to this country he was for many years the first clarinet player in a military band at Cassel, (Germany). Mr. Henry Burg, our second clarinet was also a member of a Bavarian military band, and played also several other instruments. The violoncello player, Mr. Johnston, was a young gentleman from Louisville, also a good trombone player. Our trombone player was a young Englishman, Mr. Trust, who delighted the audience many an evening with solos on his instrument; he was also a good harp player. Mr. Louis Schnell, of whom Mr. Lebrun says, "was no fiddler at all," played the second violin to the satisfaction of all.

I intended to prove to Mr. Lebrun that I was leader of a reed and a brass band even earlier than 1840. In 1838 I accepted an engagement as professor of music at the college (St. Louis University), and was there the leader of the Philharmonic (a society still existing), Washington avenue, between Ninth and Tenth streets, but as that place was out of the city at that time, did not mention it.

Will Mr. Lebrun be kind enough to enlighten the St. Louis musicians on the difference between a reed, military and harmonic band? I am sure every musician would be thankful to know the difference between these three bands.

Read publishers' card, page 28, and see that the REVIEW is free of charge. Tell your friends, and have them send in their subscriptions.

## NEW MUSIC.

The publishers take pleasure in calling the attention of their friends and patrons to five new piano compositions of Robert Goldbeck, a composer who has lately displayed a vitality, imaginative force and power of beautiful melody, that must quickly win him hosts of admirers, in the old world as well as the new. "Le Dêlire," Valse de Concert, is an exceedingly graceful piece, well rounded in form and overflowing with sparkling melody. "Sweet Laughter," Morceau Etude, expresses what its name implies, in the most bewitching manner. "La Melodia d'Amore," Romanza, dedicated to W. H. Sherwood, will give that great artist an opportunity to sing upon his instrument in his most impassioned vein. "Abendglocken" (Evening Bells), is a gem of intense beauty and easy withal. "Dreams of Home, Sweet Home," is a beautiful concert piece of which we have spoken heretofore. In concluding this short notice we may whisper into the fair ears of the entire young ladies of the United States (an operation most delightful, and "sweetness long drawn" enough to satisfy the most ardent admirer of the young deities, that we have in store for them, by the same composer, a very playable piece called "La Marche des Jeunes Dames," for two hands, but also arranged for four, a compliment expressed in such piquant strains, combining at the same time so original a French lesson, that the fair ones to whom it is addressed will feel irresistibly impelled to perform the most graceful walking match yet heard of in these pedestrian days.

"MARCH OF THE GOBLINS"—Julia Rive-King. Mme. Rive-King's compositions are always good, but this is one of her best. These are good natured goblins; there is nothing of the evil spirit about them, and while their march is not without weird effects, it is full of true melodic and rhythmic beauty. The idea of the piece is well expressed in the lines printed beneath the title, which are an impromptu, written by one of our contributors upon hearing it played from Mme. Rive-King's score just before publication. We here reproduce them:

"Come, goblins, come!  
'Tis now the midnight hour;  
Come, goblins, come!  
The world is in your power.  
Forth from your secret homes  
Ye goblins, elves and gnomes!  
For in yon hollow ground,  
Till break of day,  
The mystic circle round  
We'll trip away.  
\* \* \* \* \*  
Haste, goblins, haste!  
For soon the east will glow;  
Haste, goblins, haste!  
Ere long the cock will crow.  
Ye know the gnomic law:  
All must at dawn withdraw,  
Lest mortal eye descry  
Your mystic haunt—  
See, see the red'ning sky!  
Cockcrow! Avaunt!!"

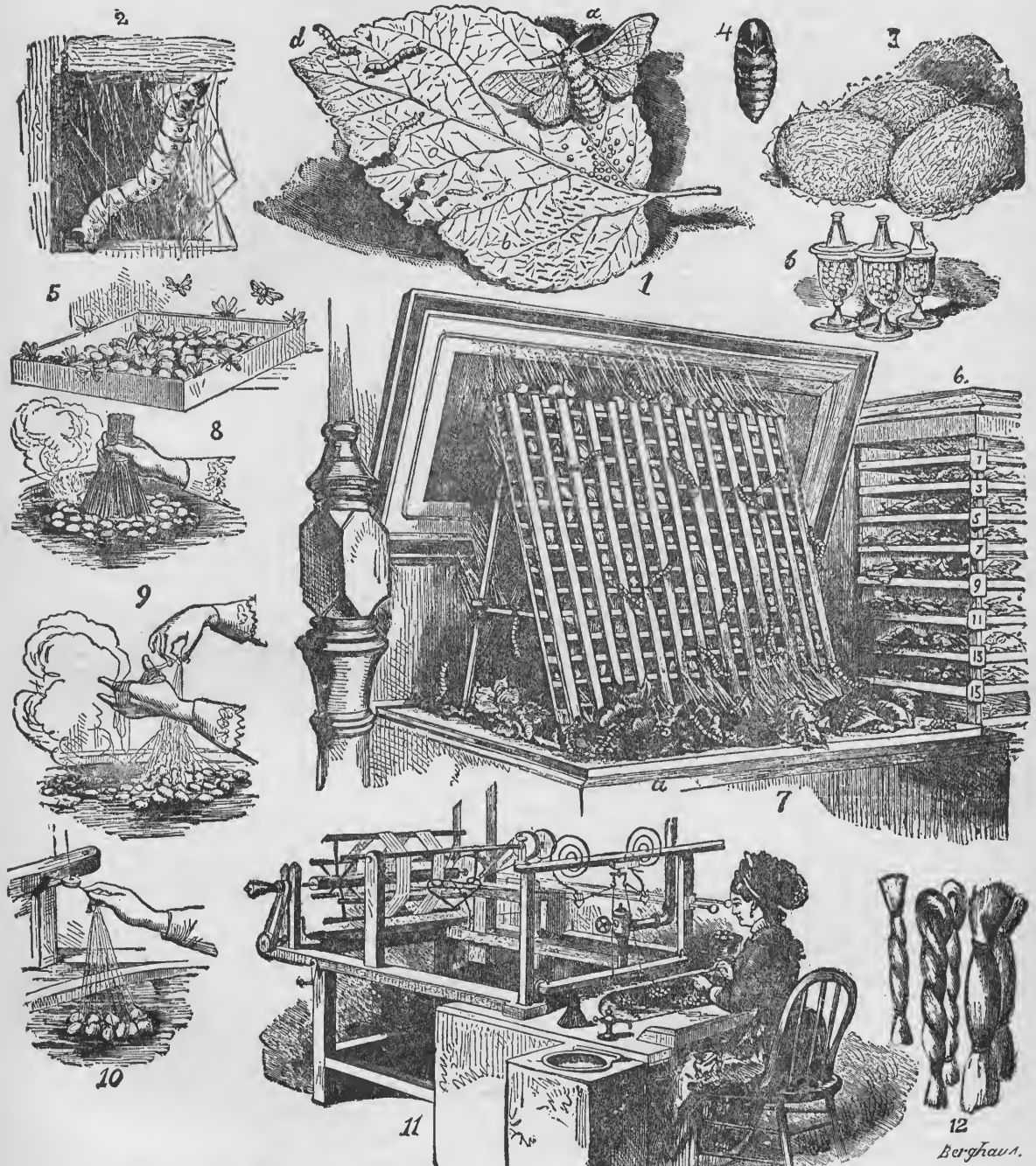
## New Publications of G. Schirmer, New York.

We have received a large number of Robert Goldbeck's new compositions, issued by the above music publishing firm. The most important of these consist in a series of sixteen pieces, divided into four sections, as follows: I. "Sentiments Poétiques": 1. Dreams of Childhood; 2. Hilarity; 3. Despair; 4. Fidelity (Treue); 5. The Bride; 6. Charity; 7. Song of Rest. II. "Petits Morceaux": 8. Cradle Song; 9. Désir du Retour; 10. Petite Etude; 11. Weeping Rock. III. "Morceaux de Salon": 12. Manitou; 13. Rose blanche et rouge; 14. Beyond; 15. Tenezza. IV. "Finale": Minerva, Grande Polonaise de Concert. Besides these there is the famous "Cricket," an irresistible concert piece, and "Amici a St. Louis," written in form of a "melodie et canon." Want of space forbids our giving a detailed criticism of these publications in our present monthly review, but we say emphatically that they place Robert Goldbeck in the front rank of living composers. The above pieces are issued in the most elegant manner as to typography, etc., for which this house is so favorably known.

WOULDN'T our American opera makers stand a better chance if they didn't gabble so much about imitating "Pinafore"? Imitations are dangerous things, gentlemen. Best try and be original. There was light, sparkling music long before "Pinafore," and it would be as fair to call every tragedy a following of Shakespeare as it is to speak of every comic opera as a copy of Sullivan. Besides, you know, Sullivan and Gilbert are themselves imitators. They confess, or at least, D'Oyley Carte does for them, that they got the idea of their style from French opera bouffe.—*Philadelphia Mirror*.

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For Kunkel's Musical Review.

**"SO MUCH BETWEEN US."**

"So much between us!" Does the sun,  
Because such distance lies between,  
Refuse to shine the earth upon  
And deck it all in living green?  
Or does the steadfast polar star  
That nightly gleams upon the sea,  
Because it is from him so far,  
Refuse the sailor's guide to be?

"So much between us!" Does the cloud,  
When looks to it the drooping flow'r,  
Because it sails above so proud,  
Deny the soft, refreshing show'r?  
Or stops the ever-sparkling stream,  
As it runs seaward o'er the lea,  
To say, "O sea, vain is my dream  
To be one day made one with thee?"

Thou art my sun, my guiding star:  
Oh, light me with thy beams of love,  
Though I should seem from thee as far  
As is the earth from heav'n above.  
Thou art my cloud, I pray thee. Sweet,  
Deny me not the fostering rain!  
Love, bide awhile, and we shall meet,  
As meet the river and the main.

I. D. F.

**Theatrical Orchestra Behavior.**

Would it not be well for the musical gentlemen before the footlights to remember that many auditors must sit near their fenced domain, and that such auditors have rights which even musicians are bound to respect?

As a rule the occupants of front seats are second to none in the house in their appreciation of the nice points of the drama. Often they attend for critical observation, and there is no reason why they should be disturbed by the untimely laughter and impertinent chat of two or three violinists or pipers, who do not care for the play, because they see it so often, and have the bad manners not to reserve their familiar gossip for the music room. Sometimes, indeed, their music itself requires the interchange of a few words, but such occasions are rare, and behavior that would be attributed to ill-breeding in a spectator is not worthy a better name because the offender belongs to the orchestra. The best leaders rarely attract undue attention to themselves by voice or manner, yet there is in Boston a prominent director whose remarks, both musical and dramatic, are constantly to be heard, not only by all the members of his band, but by listeners through several tiers of parquette seats. Next in annoyance to extra conversation by actors, always intolerable when observable, is such conversation in the orchestra, and should be positively forbidden as weakening the efforts of the actors by the introduction of a distracting element. Even orchestral commands need not be issued in the voice of a colonel to his regiment.—*American Art Journal*.

AT THE recent Fair of the New England Society, held at Worcester, Mass., the Loring and Blake organs took the first premium, a gold medal. An honor well bestowed. The Loring and Blake Organ Company has recently shipped to London an instrument which is described by the *Worcester Evening Gazette* as "a monster instrument eased in rich black and burl walnut, standing fourteen feet high, with illuminated pipe-organ front and three manuals. The design is unique and tasteful, and the case is finished in the most careful and thorough manner. The organ is one of the largest reed instruments ever made, containing over 1000 reeds, and it surpasses many pipe organs in large churches in compass and power. Its capacity will appear to those familiar with this class of instruments by a glance at the following list of its components:—

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Salicional,	8 " "	Trumpet,	8 " "
Fugara,	4 " "	Octave,	4 " "
Æolina,	16 " "	Flautino,	2 " "
Keraulophon,	8 " "	Contra Gamba,	16 " "
Celestina,	4 " "	Horn Diapason,	8 " "
Clarinon,	8 " "	Clarion,	4 " "
SWELL MANUAL.		Tyrolean Pipe,	
Bourdon,	16 feet tone	MECHANICAL STOPS.	
Diapason,	8 " "	Coupler.	Swell to Great
Violetta,	4 " "	"	Choir to Swell
Fagotta,	16 " "	"	Octave to Great
Melodia,	8 " "	"	Great to Pedals
Flute,	4 " "	"	Swell to Pedals
Vox Celeste,	8 " "	"	Swell Forte
PEDAL CLAVIER.		"	Vox Humana
Sub Bourdon,	32 feet tone	"	Delicato
Dolcian,	16 " "	"	Echo
Violoneello,	8 " "		

Total: 25 sets of Reeds and 34 Stops."

READER, have you spoken to any of your friends about the REVIEW? If not, please do so; and if you have, continue in the good work.

**COMICAL CHORDS.**

THE Chinaman had a good grip on the idea when he spoke of the cueumber as "no belly good."

THAT PINAPORE BUSINESS.—Tommy—Gimme a cake. Mamma—If what—If you please. Tommy—Oh, let up on that Pinafore business; gimme a cake!

APPEARANCES.—Hairdresser—"Tremendous 'ed of 'air, sir! Better let me cut the 'ole of it horf!" Eminent Violinist—"Why?" Hairdresser—"Well, you'll excuse my saying so, but it makes you look like one of them fiddler chaps, you know!"

HE had an auburn-haired girl and promised to take her out riding. She met him at the door when he drove up, and he exclaimed, "Hello! Ready?" She misunderstood him, and they don't speak now. Thus slang makes another slap at love's young dream.

"STOP ze moozeek!" shouted Prince Perino, rushing frantically through the hall of the villa. "Ze partie he is break up—one of ze guests insolt my vife!" But before the ladies could get their shawls the Prince came running back, saying: "Never mind; you dance plentee more. Eet is all right; ze gentleman say he did not know it was my vife."

A SUCCESSFUL diamond digger, returning from the Cape, was overheard holding forth to the passengers on the delights and merits of his native Kilkenny. "Shure," said he, "in the part of the country I come from there's the grandest families in the kingdom." His wife here eut in—"Well, Mike, I don't think much of your grand families. When we were at Kilkenny Castle, blessed if I didn't see two young ladies playing on the same pianer, as though with all the money there they couldn't have one a piece! Mean things I eall 'em!"

"TYR me a ballad, ladye faire, my ladye a ballad typ." And ye man he twirled ye black moustache that covered ye upper lip. She lays aside her "broiderie"—for hys love she stryves to wyn—and to the weird-like ayr the ladye faire attuned her mandolyn. "I do not care for a wild romance of ye days of old," says he, "but rather I'd hear, if my ladye please, some touching melodie." And over ye ladye's music book ye gallant soldier leans, while she sings, with a sweet and angel voice, "Captain Jinks of ye Horse Marynes."

**"As Ithers See Us."**

We are in constant receipt of letters from eminent teachers all over the United States, commending our publications for their accuracy and neatness. One of the latest is the following from the eminent pianist E. Liebling, of Chicago:

CHICAGO, September 13, 1879.

MESSRS. KUNKEL BROS.:

DEAR SIRs—I consider your editions the *best* published in this country. In correctness and fingering they compare favorably with the best European editions, such as Klindworth's, Chopin, Keulak's, Mendelssohn, etc. I would especially recommend your Czerny Studies to every teacher as eminently useful. Believe me yours truly, E. LIEBLING.

**Liszt to Julia Rive-King.**

Mme. Julia Rive-King recently received the following high testimonial to her powers as a composer, in an autograph letter from the great master, Franz Liszt:

"MADAME:—L'echo de vos eclatants succes m'arrive souvent. J'y applaudis volontiers, et vous remercie de l'aimable attention que vous me temoignez par la dedeece de votre 'Polonaise Heroique.' Elle semble commander la pompeuse et martiale instrumentation de nombreux clairons et tambours  
"Veuillez bien agrcer, Madame, mes tres humbles hommages.  
F. LISZT.

"28 Aout, '79.  
"Bayreuth."

TRANSLATION.

"MADAME:—The echo of your brilliant successes often reaches me. I willingly applaud them, and thank you for the amiable attention which you exhibit toward me in dedicating to me your 'Polonaise Heroique.' It seems to demand the pompous instrumentation of clarions and drums.  
"Please accept, Madame, my very humble homage.  
F. LISZT.

"BAYREUTH, August 28, '79."

We give above our own translation of Liszt's very complimentary letter to Mme. Julia Rive-King. The translations given by most of our cotemporaries are incorrect and incoherent.

## CZERNY'S ETUDES DE VELOCITE.

EDITED BY F. BAUSEMER AND CHARLES KUNKEL.

The second book of this edition contains twelve selected studies, which, in their various degrees of difficulty, embrace the most essential point to develop technical difficulties.

No. 1 has for its aim to distinguish a well sustained melody from an accompanying part in the right hand. In the first eight measures the melody appears in the upper part, while in the next four measures it is transferred to the lower part in the right hand. Two foot-notes explain the proper playing of these passages. There is an added left hand part which will tax the player's ability to connect the spread out *arpeggios*, which should be practiced slowly and carefully alone before attempting to play both hands together.

No. 2, a *tremolo* study for both hands, requiring great neatness in order to secure a light, feathery touch. The last six measures introduce the tremolo with skips into the octaves which ought to be taken up as a separate study.

No. 3 is especially designed to strengthen the weaker fingers of the right hand. From the ninth measure great care has to be taken to secure perfect independence in the two hands, so that the left has a well defined *staccato*, and the right a well connected *legato*. Similar passages occur later; the left hand skips on page seven require separate study and careful attention to a light wrist action. The editors have added original *ad libitum* left hand passages in the first eight measures and again from forty-first measure, which are happily invented and will increase the difficulty of performing this exercise.

No. 4 requires elasticity and lightness of arm and wrist throughout, in order to give it that elegance which the composer designed. Teachers will notice that pupils are inclined to overlook that the first rest in each group is but a thirty-second rest and make it too long, almost a sixteenth rest, whereby the following three notes are apt to be played as triplets. The added left hand part is original but difficult, if played with the proper exchange of fingers as indicated, but it will prevent uneven triplets in the right hand. The added passage in thirds (fifteenth measure from the end) with the exchange of fingers is troublesome, but an excellent study.

No. 5. The fingers are to sustain a melody in the right with the third and fourth fingers alternately, while the thumb and first fingers have a soft *legato* touch as accompaniment. The left hand has a similar treatment so that the study will secure strength and independence of the fingers.

No. 6. This right hand study for extended *arpeggio* passages, aims to give flexibility to the thumb joint; great care must be taken to avoid unnecessary motion which is likely to occur when the first finger has to pass over the thumb, and immediately stretch out to get the higher notes, which lie a fifth and sometimes a sixth apart.

No. 7. In order to obtain a perfectly smooth and even touch with the third and fourth fingers in the right hand, whether these fingers fall on the black or white keys, it will be useful to practice as a preliminary study the one added by the compilers at the bottom of page fourteen; and as a further means of improvement for the left hand they have written a separate bass part, which in octaves, by contrary motion, imitates those of the right hand.

No. 8. Special attention is drawn in this study to connect the skips of the ninth in the right hand in the first four measures and further on. A foot note on page sixteen points out the exact way in which the *appoggiatura* should be played in the left hand.

No. 9 combines the difficulties of the sixth and seventh study, transferring them to the left hand. In order to pass the fingers smoothly over the thumb so

as to obtain an undisturbed flow and to connect the tones, the fingers must be stretched and the wrist turned pliantly. On page twenty, an added right hand part is given, which presents difficulties of no ordinary kind.

No. 10. To connect the double notes of thirds, and afterwards of sixth and fifth in the right hand is the chief difficulty which this study presents and to which the editors draw attention in a foot note.

No. 11. The skillful performance of *arpeggios* which extends to two and three octaves, to pass the thumb smoothly and in even time, are matters of considerable difficulty, and Czerny has been very successful in this respect. The fingering is carefully marked and should be strictly attended to in order to attain the object of this study. The left hand part which the editors have added is thus explained: Changes and additions contained in this *ossia* are not suggested by technical considerations, but in our opinion will lend this study more the character of a piece.

No. 12. This closing study combines difficulties of *arpeggio* passages in both hands, which, however, should be practiced for a long time separately, in order to ensure accuracy in fingering a perfectly smooth and connected style of playing.

Messrs. Kunkel Brothers are to be complimented on the excellent style in which this edition of Czerny's Studies is brought out. WALDEMAR MALMENE.

## HOW TO ORDER SHEET MUSIC.

For the benefit of a good many young and inexperienced teachers, and amateurs in general, we will give a few words of advice as to how to order any piece of sheet music so as to be sure to obtain it. In the first place it is necessary to give the title of the piece desired, correctly as printed, for pieces are put upon the shelves in alphabetical order, and many an inexperienced clerk will not be able to find the piece wanted, if there is a mistake of one syllable only. Next, it is necessary to state the name of the author of the piece, since there are often as many as a hundred different arrangements of the same piece and name, by as many different composers. For instance, if you order variations on "The Last Rose of Summer," you will be pretty sure to get the wrong piece, unless you state the author's name. Last, but not least, if you want a piece particularly, you should state by whom it is published, then the house with which you deal will have no excuse for not procuring the piece you desire for you. All large music houses are more or less publishers of music, and often, when they receive orders for music, they will substitute some of their own publications, and make some excuse for not having sent what was wanted. One of the principal excuses is that the piece is out of print, cannot be had in the city, etc.; but if the publisher's name is given, there can no longer be an excuse for not procuring what is wanted, for no house will run the risk of losing your custom when you state where they can obtain the pieces for you should they not have them on hand. All honorable houses will at once order the music you wish from the publishers thereof, provided, of course, that you have informed them where they are published; and any house that refuses to do this is unworthy of your patronage, and you should immediately withdraw it from them and place it in the hands of such as are willing to supply that which you ask and pay for. The greatest profit is made when dealers sell their own prints, and we do not blame them when they try to push them; but when they try to hoodwink their patrons by stating that the music they want is out of print, not to be had, etc., in order to get rid of some of their own, it is carrying the point a little too far, and we advise teachers and amateurs to deal summarily with any such firms, by a speedy withdrawal of their support.

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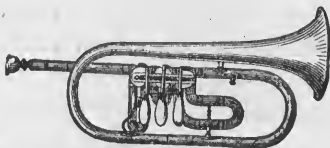
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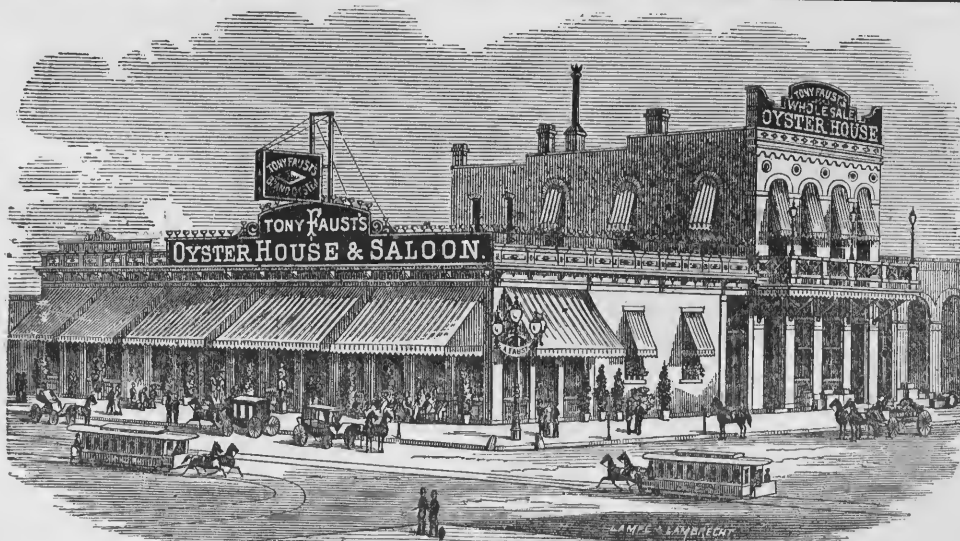
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# National Notes.

(We do not always endorse the opinions of our correspondents.)

From our Special Correspondent.

## GOTHAM GLEANINGS.

NEW YORK, September 23d, 1879.

*Editor Kunkel's Musical Review:*—

The Emma Abbott English Opera Company (alleged) have just closed a two weeks season at the Grand Opera House. I think their performance was the worst I ever saw.

Carlotta Patti opens at Chickering Hall on the 24th. Marcetzk at the Academy of Music with his operetta of "Sleepy Hollow." Paola-Marie, Angele, and Capoul are playing to crowded houses at the Fifth Avenue Theatre in opera bouffe, under the able management of Mr. Maurice Grau. I have not had the pleasure of seeing and hearing them yet, but the entire press here teems with their praise. I will write you about them in my next. The pianists keep pouring in. The latest arrival is Mr. Ludwig Dingeldey, a nephew of Mr. David Decker, of Decker Brothers. He has been with Liszt for the past year, and plays remarkably well. Mr. David Decker arrived here last week from Germany, where he has spent the last five years. This is news that his many warm friends throughout the country will be pleased to hear.

It seems that the piano difficulty in the Joseffy case has been satisfactorily settled, as he is advertised to open at Chickering Hall early next month. Theodore Thomas opens the season at Steinway Hall, October 6th. Wilhelmj will be the soloist, and of course there will be some pianist, most likely Rummel, as he is being strongly pushed by Mr. Tretbar, who is his agent, and also a member of the firm of Steinway and Sons.

## PHILADELPHIA.

PHILADELPHIA, Sept. 21, 1879.

*Editor Kunkel's Musical Review:*—

Back from the mountain and the lake; back from the summer's flirting with country maidens; back to my pleasant task of chatting upon matters musical with the many readers of KUNKEL'S MUSICAL REVIEW; back—that's the other side of the story—with the hay fever—

I blow and wheeze,  
And cough and sneeze;  
I — — — —

Well, I'll not proceed in my description, for my poetry might give you the disease. Now, there is some sense in being down sick; you are of some good to the doctor if to no one else; you get petted by your friends, especially by the ladies, if you are good looking, like me; but to be just sick enough to be stupid, that is—unmusical, to say the least.

Are we to have an American, in the sense of a national opera? That still unanswered question is one which some of our composers are trying to answer in the affirmative. Furst, orchestral conductor at Ford's Theatre, in Baltimore, has come out, at the Broad Street Theatre, in a new opera, in three acts, entitled *Electric Light*. The libretto, by Messrs. Hazleton and Spencer, leaves much to be desired. It is full of slangy expressions, and has faults of construction which make it certain that if the opera succeeds it will owe its success to the music. The music is melodious and not without originality, but the harmony is, in many places, rather weak. Much worse operas have become popular, but we doubt any continued success for this. The cast included Miss Roemer, soprano; Mrs. Caroline Richings-Bernard, mezzo-soprano; Mr. Hoff, tenore; Mr. Bernard, baritone; Mr. Harold, baritone; Mr. Greensfelder, basso.

To-morrow night Signor Operti's comic opera, *U. S. Buttons*, is to be played for the first time before a public audience at the Arch. No labor or expense has been spared to bring it out in good shape. Will it be the American Pinaflore, as its author intends it? That remains to be seen. As the question will soon be solved, I will not report here the conflicting opinions of our local critics. The cast is as follows: Miss Columbia, Ella Montejo; Mrs. Ketchum, Adelaide Randall; Judge Burrows, J. W. Rudolphson; Mrs. Judge Burrows, Miss Maynard; Capt. Fred Barraekstaff, William Fenton; Col. Blatherskite, Oliver Wren; Gen. Garrison, H. R. Areher; Sergeant Ranger, H. Bragan; Reporter, Harry Warren; Ching-Lang-Chink, J. E. Inee; Striped Tail, Ilion Bareau; Sambo, Fred Operti.

Mark Hassler "got away" with Carl Sentz in getting the job of furnishing the music at the Permanent Exhibition. Two dollars a day per musician is just what he gets. Sentz asked three. Now who says music does not pay? When your readers see this, they will doubtless run or send to Lebrun in St. Louis, or to Seltman here, and buy brass instruments for each of their boys so as to make professional band musicians of them all.

H. G. Thunder, organist at St. Augustine's Roman Catholic Church, has a son, H. G., Jr., who bids fair to be a shining light among organists. The lad, who is only thirteen years of age, plays from memory some of Bach's most difficult compositions. He will appear in public during the coming winter.

While at Saratoga I had the pleasure of hearing Mnie. Rive-King perform some of her own compositions, as well as some of Mr. Goldbeek's. I congratulate you upon being the publishers of these two foremost writers for the piano in the United States. At the same place, upon another occasion, I heard for the first time, sung by a charming Southern lady, your brilliant concert song, "Why are roses red?" and when the parlor rang with the applause of the delighted guests, as an *encore*, Robyn's beautiful ballad, "I love but thee." I echo the sentiment of all, when I say they are both gems in their respective styles. I want to see more of your publishers' publications, and send you a list, which I pray you to hand them, with the request that they will be so kind as to send them to me for examination.

It is almost mail-time, and according to your directions this must go to-day at latest, and without further ado I close. PHILLOS.

The REVIEW is Free of Charge—see Card in Publishers' Column

## CINCINNATI.

CINCINNATI, Sept. 20th, 1879.

*Editor Kunkel's Musical Review:*

I'm bound that my letter shall reach you in time for insertion this month. Only to think that through a few days' delay posterity should have been deprived of the solid lumps of wisdom, the brilliant coruscations and scintillations of genius, with which my last month's letter was filled. It makes me sad, passing sad, sir, especially since I know I cannot reach the same exalted strains now, that

"The melancholy days have come,  
The saddest of the year,  
When it's too warm for Irish hot,  
Too cold for lager beer."

Now, do not let your readers think I am a hard drinker. I am, on the contrary, a temperate man, as you well know, sir; but still I have attended a great many open air concerts in this city during the hot summer weather, and have come to the conclusion that the poet was right when he wrote this thrilling distich:

"Doo much whiskey ish fery bat stoff  
Dot doo moch beer ish shoost apoudt enoff."



But a truce of poetry, and let us talk of her sister art, music.

First of all, let me say that I have it from a reliable source that there is no foundation for the numerous reports that Thomas is going to New York. He thinks he is a great scientific musician, and he believes he has found here his mission as the savior, if not the creator, of American musical art. The differences which he has had with Mr. Nichols are only such as two egotists are likely to have together. There may eventually be a split between them, but, from present appearances, I should say that they are much more likely to bury the hatchet and form themselves into a "small but select" mutual admiration society.

The twenty-sixth and last of Thomas' Highland House concerts took place on Thursday of last week. It was a remarkable concert in more respects than one. The programme was unusually good and well rendered, and the performance was honored by the presence of President Hayes, wife and son, Generals Sherman, Sheridan and the presidential staff. Several speeches (of the hackneyed sort) were made by these gentlemen, and, of course, were vociferously applauded. While this was going on, President Hayes had the honor of being presented to Thomas the Great.

Grau's Opera Company made a failure with Fatin-tza. With a few exceptions, the company is below the mediocre, and it deserved no better success than it obtained. Mahn's Opera Company has been playing the same opera at Pike's, and I am told are doing better both histrionically and financially. My "best girl" being sick, I have not attended, not liking to go out alone after dark.

I have, however, managed to attend the Industrial Exposition. Big thing! In the musical department, the Steinway grand and the Jewsharp vie together; the grand organ and the organette, jointly and severally, delight the public ear, while Currier's band and Thomas' orchestra periodically try to drown the hubbub of voices, the noise of the machinery and the whistle of the engines—with only moderate success.

There is trouble in our schools over the study of music; charges and countercharges of bribery. It is hard, as yet, to know just what the truth is, and I'll pass it over at present without making any comments.

Some of us here do not think you treated *Church's Musical Visitor* just right. When you fight, you ought to take some one of your size, and not hit a small boy like the *Visitor* man. He is a modest fellow, and if you had only let him alone there are thousands who would never have suspected his existence. You twit too much on facts in your September article in reference to the *Visitor's* statements. Hereafter, be more charitable; draw more on your imagination, as the *Visitor* does, and your articles will not wound so deeply. At any rate so thinks your

BROTHER JONATHAN.

Read publishers' card, page 28, and see that the REVIEW is free of charge. Tell your friends, and have them send in their subscriptions.

#### SPRINGFIELD, ILLS.

We have been favored, by a well-known musician of Springfield, Ills., with a very interesting account of the opening of the new Opera House at that place. The very laudatory remarks it contains in reference to our publishers, have however induced us to reproduce instead the Springfield letter of the *Musical Times and Music Trade Review*, as coming from a more unbiased source. One thing only we wish to say, on the authority of our correspondent and of our publishers, and that is that Miss Litta deserves all the praise which she received at the hands of the local press and of those whom the correspondent of the New York paper, whom we quote below, is pleased to call the *hoi polloi*. Her singing on this occasion is

reported by these gentlemen, competent judges, to have been remarkably good, and highly artistic.

SPRINGFIELD, Sept. 13, 1879.

Springfield has now what it has so long needed, an opera house. For this it is indebted to the courage of Geo. W. Chatterton, Jr., who, regardless of the croakers, invested \$50,000 in one of the finest opera houses in the West, capable of seating comfortably 1,300 people.

This beautiful structure was formally dedicated on Wednesday evening, the 10th instant. A large and fashionable audience filled the hall to overflowing.

After an overture by the orchestra and an introductory address by the Hon. H. S. Greene, the following programme was rendered:

- "Variations sur un Theme de Beethoven" (Duo for two pianos).....Saint-Saens
- MESSRS. CHARLES AND JACOB KUNKEL.
- "Palm Branches".....J. Faure
- MR. CHARLES WOOD.
- "Seventh Air".....Beriot
- MISS ZELINE MANTLEY.
- Aria from "Lucia".....Donizetti
- MLLE. MARIE LITTA.
- "Overture".....Orchestra
- "Parigi, O'Carra," from "Traviata".....Verdi
- MLLE. MARIE LITTA AND MR. CHARLES WOOD.
- "Faust"—Grand Morceau de Concert, composed and performed BY MESSRS. CHARLES AND JACOB KUNKEL.
- "Why are Roses Red?" (accompanied by C. Kunkel).....C. Melnotte
- MLLE. MARIE LITTA.
- "Reverie".....Vicuxtemps
- MISS ZELINE MANTLEY.
- "Carnival of Venice".....Jules Benedict
- MLLE. MARIE LITTA.
- (a) "First Smile".....Jean Paul
- (b) "Scotch Dances".....F. Chopin
- (c) "Jolly Blacksmiths".....Jean Paul
- MESSRS. CHARLES AND JACOB KUNKEL.

The local press is wild in its praise of Miss Litta, and so are "hoi polloi," whether competent to judge or not. The musicians, however, do not share in this general enthusiasm. The lady sings some things prettily—her rendering of "Why are Roses Red?" in this concert was almost artistic—almost deserved the applause it received. Still Litta is not an artist; of this our most competent critics are now satisfied.

Miss Mantley played the violin remarkably well for a woman, and deserved a better accompaniment than Mr. Beuter gave her. Mr. Charles Wood sang in a very acceptable manner.

From an artistic point of view, however, the piano playing of Messrs. Charles and Jacob Kunkel, of St. Louis, was the feature of the evening. We had heard of them, and some of us remembered to have read, some years ago, in the *St. Louis Times*, an interview with Rubinstein, in which the "King of the Piano" spoke of them as unequaled "duetists."

We expected much, and were not disappointed. Their selections were of such a character as to reach all grades of music-lovers, and in the rendering thereof their precision, their technique, and the expressiveness of their playing, were the wonder, of all and surpassed anything ever heard in this city. Arrangements for their reappearance have been made already.

Artists of ability have heretofore often given Springfield the go-by simply because we had no suitable hall. This want has now been supplied, and we look forward to many first-class entertainments during the season that now opens. A. C.

#### CHICAGO.

Just as we are going to press we receive a short note from our Chicago correspondent stating that, in view of his mother-in-law's death, and his consequently necessary absence from the city, he will this month be unable to send us his regular letter. Our readers will, with us, extend a heart-felt sympathy to our bereaved friend "Quidam."

#### Goldbeck's Vocal School.

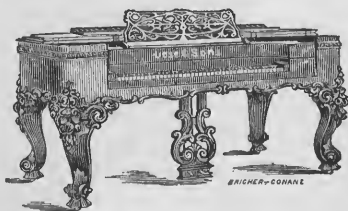
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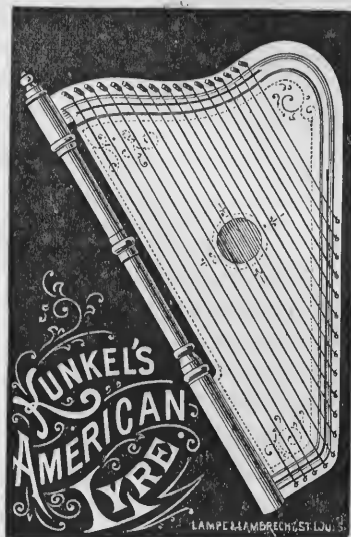
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## THE GREAT PIANO COMPETITION.

FROM THE FRENCH OF BERLIOZ.

The *concours* at the Conservatory have begun. Monsieur Anber decided on taking the bull by the horns, as the saying is, and made the piano classes compete on the first day. The intrepid jury chosen to hear the candidates learn without apparent emotion that there are eighteen ladies and thirteen gentlemen competitors. The piece chosen for the *concours* is Mendelssohn's Concerto in G minor. Unless any of the candidates should have an attack of apoplexy before being heard, the Concerto is to be played thirty-one times; we all see that. But what we do not see yet, perhaps, and what I myself was ignorant of a few hours ago, not having had the temerity to be present at the experiment, is what is related to me by one of the jurymen of the classes of the Conservatory, at the moment when preoccupied with the epithet of "vieux," by which *l'Amaryllis de Montmorency* had gratified me, I was crossing the yard of the establishment. He spoke thus:

"Ah! poor Monsieur Erard! what a misfortune!"

"Erard? Why, what has happened to him?"

"How? Well, you were not at the *concours de piano*?"

"Certainly not. Well, what has happened?"

"Just this: Monsieur Erard was obliging enough to send us, for that day, a magnificent piano he had just finished for the London Exhibition of 1851. A tremendous tone, and the bass was such as had never before been heard; in fact, an extraordinary instrument. The touch, though, was a little hard; but it was for that very reason he sent it to us.

"Monsieur Erard knew what to send. He reasoned to himself these thirty-one performers, each one playing the Concerto, will 'ease' the keys of my piano, and that will do it only good. Yes, yes; but he did not foresee, the poor man, that his key-board would be 'eased' in such a terrible manner. But then, a concerto played thirty-one times in succession! Who could have calculated the consequences of such a repetition? Well, the first pupil begins to play, and, finding the touch a little hard, uses all his strength to bring out some sound. The second, ditto. To the third the instrument resists a little less, and it is still less resistant to the fifth. I don't know about the sixth. I had to go out for a *flacon d'ether* for one of the gentlemen of the jury who was feeling faint. The seventh was finishing when I returned, but I heard him say as he was going off: 'This piano is not so hard as they say; on the contrary, I find it excellent.'

"The following ten or twelve competitors were of the same opinion; the last was even asserting that, instead of being too heavy, the touch was too light.

"By about a quarter-past three we had come to No. 26—we had begun at ten o'clock. It was the turn of Mlle. Levy, who hates hard pianos. Nothing could have been more favorable for her, for every one by this time was complaining that the key-board could not be touched without its speaking. And she did play the Concerto so lightly and so splendidly that she was at once awarded the first prize; or, rather, she shared the honor with Mlle. Vidal and Mlle. Roux, who also profited by the easy touch of the key-board—so easy, that it was beginning to move by merely blowing on it. Had ever the like of this been seen? At the moment when No. 29 was to begin, I had to go out again for a doctor; another of our gentlemen of the jury was getting very red, and it was urgent to have him bled. Ah! this is no joking affair, this competition for the piano!

"When the doctor arrived he was but just in time.

"As I was entering the *foyer du theatre* I saw little Plante coming from the stage, No. 29, very pale; he was trembling from head to foot, and saying, 'I don't know what is the matter with the piano, but the keys move of their own accord; it seems as though some one was inside pushing the hammers. I'm afraid!'

"What nonsense are you telling us, boy!' answered little Cohen, who is three years older than Plante. 'Let me pass; I'm not afraid!'

"Cohen enters; he seats himself at the piano without looking at the key-board, and plays the Concerto very well; and after the last chord, as he was getting up, the piano begins, of its own accord, to play the Concerto! The poor young fellow had pluck, but, after standing a moment as if petrified, he started on a run as fast as his legs could carry him.

"From this time the piano, with a sound increasing every minute, goes on by itself making scales, arpeggios, and trills. The audience not seeing any one near the instrument, and hearing it sound ten times as loud as before, begin to get in commotion in every part of the hall; some are laughing, some begin to be frightened—every one is in astonishment, as you can well imagine. One jurymen only, who, unable to get a view of the stage from where he was seated, thought that Monsieur Cohen had begun the Concerto over again, shouted out, 'Enough! enough! enough! Call No. 31, the last!'

"We had to explain, 'Monsieur, nobody is playing, it is the piano which has got into the habit of playing the Concerto by itself, and according to its own idea; just see for yourself!'

"Oh dear! but this is indecent! call Monsieur Erard; hurry up, he will perhaps find some means to stop this awful instrument!'

"We hunt up Monsieur Erard.

"During this time, the brigand of a piano, which had finished the Concerto, began again and kept on with more and more racket; it seemed like four dozen pianos in unison—a pyrotechnic display—tremolos, runs in sixths and thirds redoubled in octaves, triple thrills, chords of ten notes, the loud pedal—in fact, the very devil.

"Monsieur Erard arrives; he can do nothing. The piano, now in a frantic state, has no control over itself and does not recognize Monsieur Erard. He calls for holy water, sprinkles the key-board—nothing will do; a proof there was no sorcery, but that it was a natural effect of the thirty performances of the same Concerto. They take the instrument apart, they draw out the action and key-board which is still in motion, they throw it in the yard, where Monsieur, in a furious state, has it broken to pieces with a hatchet.

"But this made things worse; each piece was dancing about, jumping, frisking toward him; over the pavement, between our legs, against the wall, everywhere, and so much so that the locksmith of the *garde meuble* gathered in one armful all the raging mechanism and threw it into the fire of the forge to be done with it.

"Poor Monsieur Erard! such a fine instrument! it was breaking the heart of every one of us. But what could be done? There was but that way to get rid of it; but then a concerto played thirty times in succession, in the same hall, the same day, how could it help getting into the habit of it? Mr. Mendelssohn cannot complain that his music is not played, but see what it leads to." \* \* \* \* \*

I have nothing to add to this story, which has all the appearance of a romance. The reader may not believe a word of it, and no doubt will exclaim, "How absurd!" But it is just because it seems absurd that I believe it myself, for no member of the Conservatoire would have invented such a piece of extravagance.—*Musical Times and Music Trade Review*.

THE contra-Wagnerian movement, already powerful in Germany, has been invested with fresh force by the proposed Mozartian programme to be set forth by Herr Janner, of Vienna. The whole of Mozart's operas are to be mounted, the Wagnerian artists are dismissed, and Mme. Pauline Lucca, Mme. Schuch-Proska, and Mlle. Bianchi are to be retained in their stead. On the other hand, for the benefit of the tourists, the whole of the "Niebelung Ring" is to be performed at that Wagnerian stronghold, Munich, between August 23d and 28th.



SMITH AND JONES.

*Smith.*—Hallo, Jones, whither bound with that fishing-pole, those circus clothes and that spindle-shank mare?

*Jones.*—Caitiff! knowest thou not the days of chivalry have returned? This is my noble steed Bucephalus; what thou callest circus clothes is my armor, and this is no fishing-pole, but my trusty spear, with which I go forth to the Tourney at the Fair Grounds, there to do valiantly in the presence of the assembled beauty of our good city.

*Smith.*—Now Jones, don't make an ass of yourself. Go home, and hitch your old mare Betsy—or Betsyfalus, as you call her now—to the old grocery wagon and attend to your business. You might get hurt you know—I've read about those tourneys, and they're dangerous things.

*Jones.*—Smith!—Caitiff I mean—you're green, this is modern chivalry; do you suppose that fellows that clerk in the same store would go to punching one another? We get a big doll you know, like those you see at Barr's about Christmas time; we set her up and we punch her with our sticks—I mean our spears. Nobody gets hurt, you goose; what's the good of getting hurt? This is chivalry with all the modern improvements.

*Smith.*—Ah, yes, yes, I see! But what'll the fellow get, that punches the doll the worst?

*Jones.*—Why, he'll get some knock-knacks and things, and he'll crown the "queen of love and beauty!"

*Smith.*—Well, who's she?

*Jones.*—Now, that depends who does the most punching. If I do—then the queen of love and beauty will be Jane Tompkins, red-headed Jane, you know; if Fritz Donnerundblitzen is the lucky fellow, why, it will be butcher Schnickelfritz's daughter Anna—fat Anna, you know; if Pat O'Hoolahan gets the first prize, why, Bridget McFinnerty, the belle of Kerry Patch, will be the queen; and if —

*Smith.*—Yes, yes, I see, but can you get any sensible girl to allow herself to be made a show of in that way?

*Jones.*—Hence, base-born villain, come not near me again, so long as I have on my chivalry rig! Thy groveling soul cannot feel the emotions, thy inferior mind cannot grasp the noble thoughts of a true knight. How darest thou call a "fayre lady" a girl? Thy ignorance—proven by the supposition that any lady is, or cares to be, thought of a "sensible girl"—thy ignorance, I say, and yonder brutal policeman, alone prevent my visiting thee with condign punishment!

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*Salesman* (half mad and half scared, and staring at the visitor in utter bewilderment)—Wh-wh-wh-what d' you say?

*Organist.*—I say I want you to give me Martini's Ecole d'Orgue; and I want it quick too.

*Salesman* (still nervous and yet looking as if he thought there must be a joke about it somewhere)—Just ask for that again, will you, please? I don't exactly get the hang, as it were of—

*Organist* (angrily)—I called to get Martini's Ecole d'Orgue. I see it advertised, and I want it. Now, have you got that Ecole d'Orgue or not? If you have, run it out, for I am in a hurry.

*Salesman.*—You must take me for a fool, don't you! This is no sausage shop. This is a music store. What do you suppose we know about Martini's cold dog, or his hot dog, or his lukewarm dog, or any other dog belonging to any other man? You must be crazy. We don't deal in dogs. Martini never left his dog around here anywhere. I say, John, here's a demented old idiot in here wanting to buy some kind of an Italian cold dog. Send for a policeman. He's mad.

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ST. LOUIS, Sept. 22, 1879.

*Editor Kunkel's Musical Review:*—

DEAR SIR—It has been my intention to send you a criticism upon Mr. W. H. Sherwood's merits as a pianist, and I should have done so had not the fatigue of the past season made rest imperative. Mr. Sherwood's playing made upon me a very strong impression, and he may rest assured that I shall seize some future opportunity to express my delight (and my reasons therefor) at his beautiful playing.

Very truly yours, ROBERT GOLDBECK.

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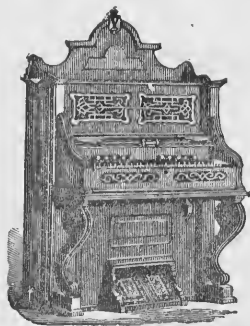
BY FRANZ ABT. Price, 50 cents.

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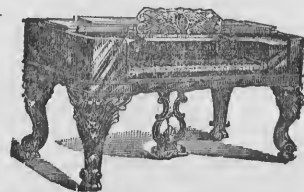
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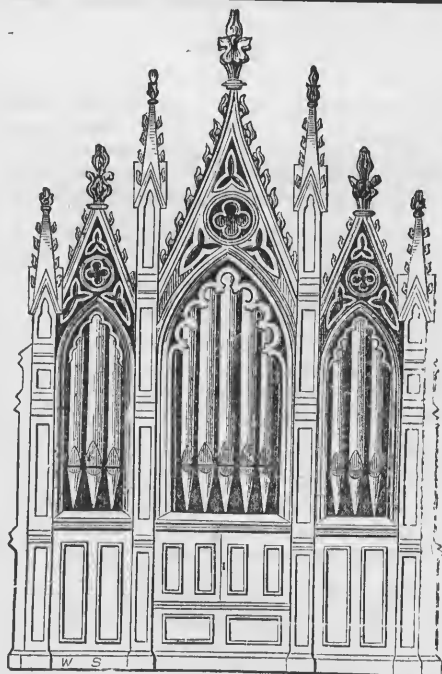


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Dr. J. H. Glenny, who is not only an artist dentist, but a dentist for artists, numbered among others of his distinguished patrons the renowned Ole Bull and Mine. Christine Nilsson. Dr. Glenny is an excellent amateur, and plays several instruments equally well, is passionately fond of music, and an enthusiastic admirer of the great Diva. Nilsson came to him for his professional skill, and the doctor being hungry for some music, asked her if she would not favor him with some solfeggio exercises, the Chromatic Scale, just to quiet his nerves, but the Diva persistently declined to sing; said she could not—in fact, would not—unless she was paid for it, etc. In vain the doctor offered to pull out every tooth in her head and put in a new set free of charge. Now, Nilsson has a mouth full of the most charming teeth that it would be possible to imagine, with but a single exception, and the doctor knew her sensitive or vulnerable point, and said to himself, well, "a bird that can sing and won't sing, must be made to sing;" so seating her in his chair, he began by exploring her mouth until he hit upon the exposed nerve in the cavity of one of her molars, when she struck middle C and run a chromatic scale right up to E in alt—"zip," and for fear that the doctor would repeat the act, without an encore or the usual "bis, bis," on her part, she descended from the chair and seated herself at the piano in a half rage and sung "Why are Roses Red?" by Melnotte, as, he says, will never be heard again in this country, and then arose from the piano, and said, "Now, see if you cannot skip that nerve this time; which he says he did, but with the understanding that when he asked her to sing for him she would know he meant business.

The doctor says that he has a score of artists who, if they do not sing, bring their fiddle with them, and begin playing at him as they are ushered in at the front door, knowing what they may expect if they do not, and what a comfortable nap they may take in his easy chair while he manipulates their jaw-bone if they do. He says he has not had hold of Levy yet, but that he is laying in wait for him, and has billed him for "I Love but Thee, Yes, only Thee," by Robyn.—*Am. Art Journal.*

—♦♦♦—  
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**HAYDN'S PORTRAIT.**

During the residence in England of Haydn, the celebrated composer, one of the royal princes commissioned Sir Joshua Reynolds to paint his (Haydn's) portrait. Haydn went to the residence of the painter and gave him a sitting, but he soon grew tired. Sir Joshua, with his usual care for his reputation, would not paint a man of such distinguished genius with a stupid countenance, and, in consequence, he adjourned the sitting to another day. The same weariness and want of expression occurring at the next attempt, Sir Joshua communicated the circumstances to the commissioning prince, who contrived the following stratagem: He sent to the painter's house a pretty German girl who was in the service of the queen. Haydn took his seat for the third time, and, as soon as the conversation began to flag, a curtain rose, and the fair German addressed him in his native tongue with a most elegant compliment. Haydn, delighted, overwhelmed the enchantress with questions; his countenance recovered its animation, and Sir Joseph rapidly and successfully seized its traits.

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
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